LIZA MINNELLI - JOEL GREY
INVITE YOU TO
COME TO THE

キャバレー

CABARET

キャバレー
CABARET

カラー作品

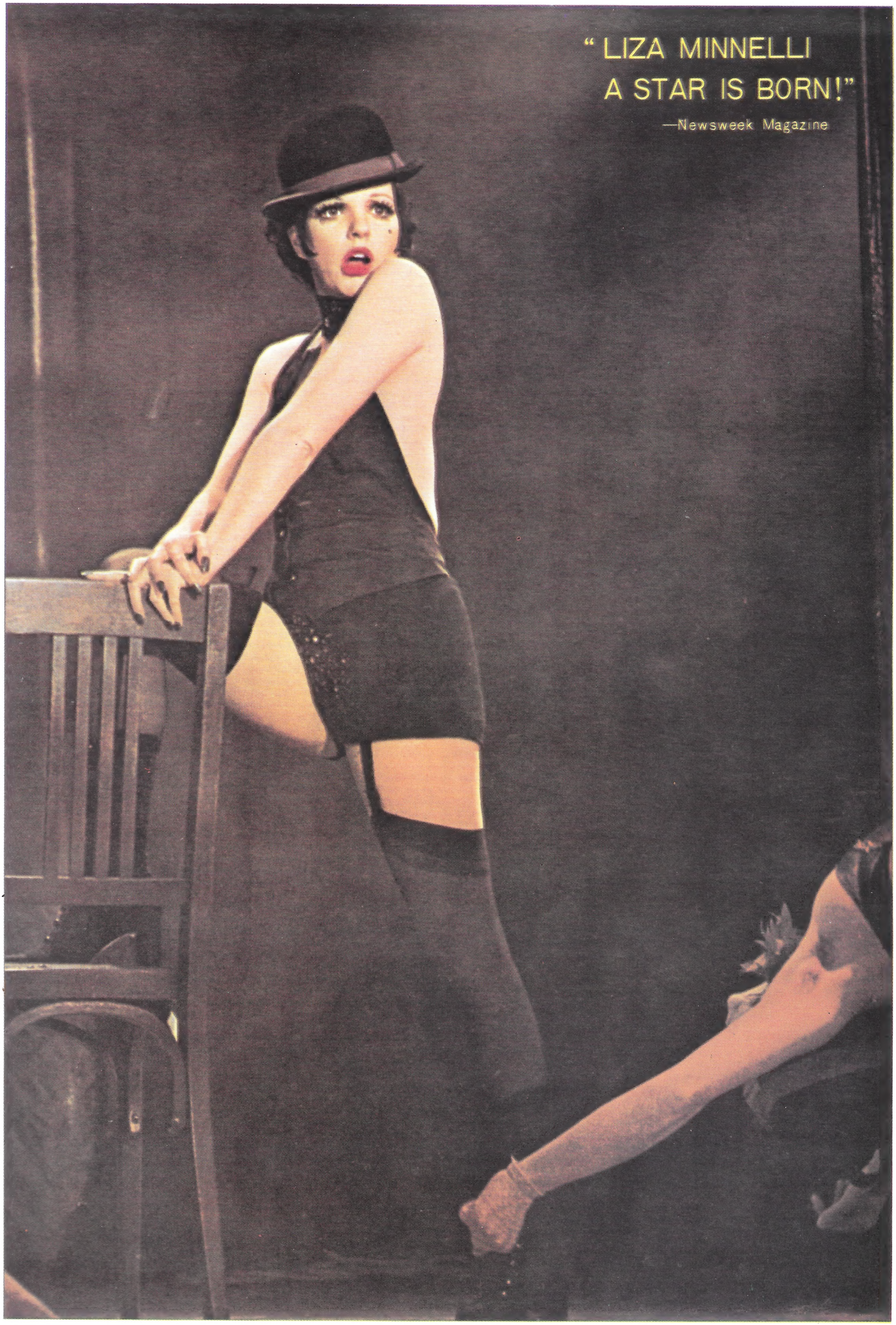
スタッフ

製作	サイ・フューアー
監督	ボブ・フォッシー
脚色	ジェイ・プレッソン・アレン ヒュー・ホイーラー
原作	ジョー・マステロフ作ミュージカル劇「キャバレー」及びジョン・バン・ドルーテン作舞台劇「私はカメラ」並びにクリストファー・イシャーウッド作ストーリー集による
ニューヨーク・ステージ演出	ハロルド・プリンス
音楽	ジョン・カンダー
歌詞	フレッド・エッブ
音楽監督並びに編曲	ラルフ・バーンズ
撮影	ジョフリー・アンスワース
美術監督	ユルゲン・キーバック
衣裳デザイナー	シャーロット・フレミング
メーキャップ並びにヘア・スタイル	レイマンド・スタングル スージー・クラウス
ライザ・ミネリのヘア・スタイル	ガス・ル・プレ

キャスト

サリー・ボールズ	ライザ・ミネリ
ブライアン・ロバーツ	マイケル・ヨーク
マクシミリアン・フォン・ヒューネ	ヘルムート・グリーム
MC	ジョエル・グレイ
フリッツ・ベンデル	フリッツ・ベッパー
ナタリア・ランドーア	マリサ・ベレンソン
フロイライン・シュナイダー	エリザベート・ニューマン＝ビアテル
フロイライン・コスト	ヘレン・ビタ
フロイライン・マイア	シーグリード・フォン・リヒトーフェン

Soundtrack by Probe Records (Toshiba)
ABC Movies
Provided by Fox Movies



"LIZA MINNELLI
A STAR IS BORN!"

—Newsweek Magazine

✻ Commentary

Liz, the first superstar since Audrey is born!

This is the biggest attraction of the musical drama "Cabaret," starring Liza Minnelli, who is already being hailed as a contender for this year's Academy Awards.

Set in Berlin around 1930, this moving work depicts the lonely and tragic love story between a young girl living in the world of shows and a young aspiring scholar named Étranger.

The film is based on the Broadway hit musical "Cabaret" by Joe Masteroff, the stage play "I Am a Camera" by John Van Druten, and a collection of stories by Christopher Isherwood, and was adapted by Jay Presson Allen of "The Life of Miss Brodie" in collaboration with Hugh Wheeler.

The director is Bob Fosse, who has a proven track record in stage productions and was highly praised for his vivid sensibility in "Sweet Charity," which was also made into a film. This time, his direction is filled with even deeper insight, making the production more impressive than just a musical.

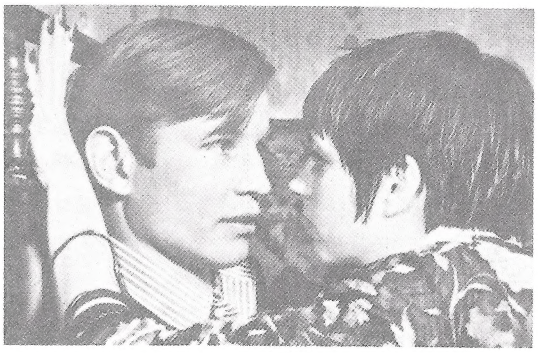
The film is produced by Cy Feuer, known for "Guys and Girls" and "Can-Can." As a Broadway veteran, he makes a wonderful pairing with Bob Fosse.

The music was composed by John Kander, with lyrics by Fred Ebb. Several new songs were added especially for the film, adding to the richness of the film. Music supervision was by Ralph Burns, who also worked on "Sweet Charity."

The film's location effects are impressive, with the film being shot in Munich and elsewhere in Germany, with even the interior sets being built at the local Bavaria Studios, by Geoffrey Unsworth, the master cinematographer behind 2001: A Space Odyssey.

The lead role is played by Liza Minnelli, who we introduced earlier. Her performance in "The Kiss" was also well-received, but in her latest performance in "Cabaret," she unleashes all of her dynamic charm. It's a true sensation, with both Newsweek and Life magazines putting it on the cover, and Japanese journalists have given it similar treatment. Of course, "Cabaret" has yet to be released in Japan. Her co-star is Michael York, a young British actor who has recently proven himself to be highly talented and popular, having appeared in productions such as "Romeo and Juliet." Playing the role of MC, Joel Grey, who also won a Tony Award for his critically acclaimed performance in the stage production of "Cabaret," displays his exceptional comedic talent. His showmanship is superb. Supporting these leading roles are a lineup of talented stars, most of them from Germany.

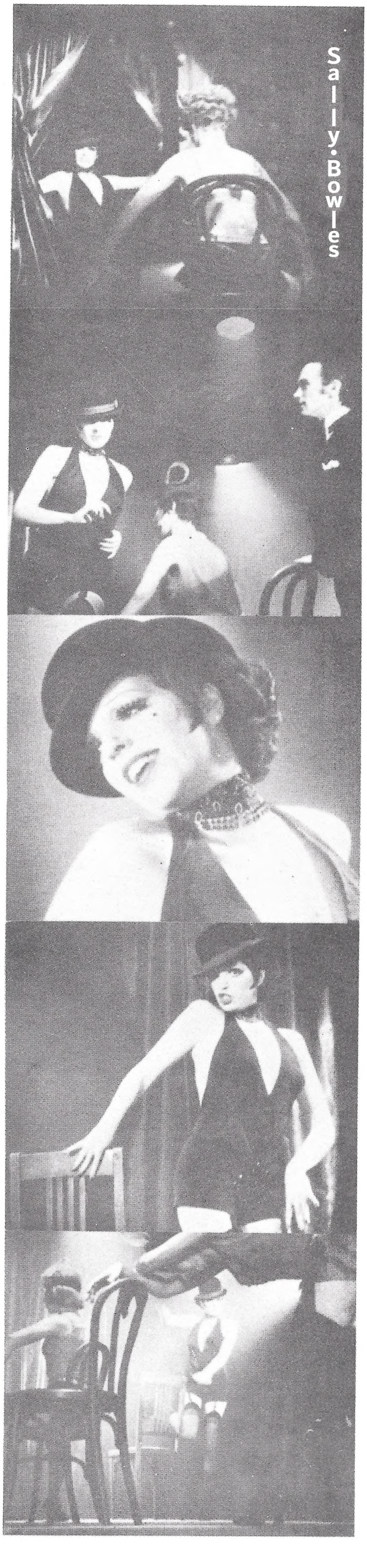
Special appearances by entertainers such as female bands from Austria and Germany, London's popular Ricky Renée, female wrestlers, and various other entertainers make the film even more fun and exciting.



《Song》Musical Number

1.	ウィルコメン	WILLKOMMEN
2.	私の愛するあなた	MEIN HERR
3.	女が二人	TWO LADIES
4.	こんどはきっと	MAYBE THIS TIME
5.	シティング・プリティー	SITING PRETTY
6.	ティラー・ガールズ	TILLER GIRLS
7.	お金が世界を廻してる	MONEY, MONEY
8.	結婚	HEIRATEN(MARRIED)
9.	彼女を私の目で見られたら	IF YOU COULD SEE HER
10.	明日はわれのもの	TOMORROW BELONGS TO ME
11.	キャバレー	CABARET
12.	フィナーレ	FINALE

Soundtrack/Probe Records (Toshiba)　IPP-80570
Liza Minnelli's songs "New Feelin'" and "Live in Bali"/A&M Records



Story

Berlin, early 1930s. Nazism was just beginning to rise.

On the stage of a small cabaret, an MC (Joel Grey) is singing "Willkommen." The band is an all-girl jazz combo from the Kit Kat Club. Sally (Liza Minelli) is a star entertainer. Also looking for an apartment is Brian (Michael York), a language student from London. The two become close friends. Brian goes to the cabaret one night. Sally sings "Mein Herr." There are young Nazis in the bar begging for donations, but Brian is captivated by Sally's beauty.

Brian soon meets Fritz (Fritz Wendel), a German friend of Sally's, who asks him to teach him English.

Although Nazi activity became more prominent on the streets of Berlin, Brian turned his back on it and enjoyed spending time with Sally, who sometimes sulked at Brian for being unromantic. The two went to Charlottenburg Palace and were moved by the boys' choir singing "Tomorrow Belongs to Me."

Brian's English student is the beautiful Natalia (Marisa Berenson). Her father owns a large department store. Sally is jealous of Natalia, which makes her relationship with Brian awkward. However, when Sally complains about her loneliness because her father doesn't pay her any attention, Brian embraces her. And so the two fall in love.

At the cabaret, Sally sang “Maybe This Time” for their love.

Natalia confides in Sally that Fritz has proposed to her. A new problem then arises for Sally and Brian: the appearance of the rich and handsome Baron Maximilian von Heune (Helmut Griem). Sally sings "Money" and truly discovers the joys of having money. Soon the three of them continue their strange friendship and a night of fun. At the cabaret, the girls and the MC sing "Two Ladies."

Maximilian showered them with lavish gifts and invited them to his castle, and the three stopped off at a country beer garden where the waiters sang “Tomorrow Belongs to Me.”

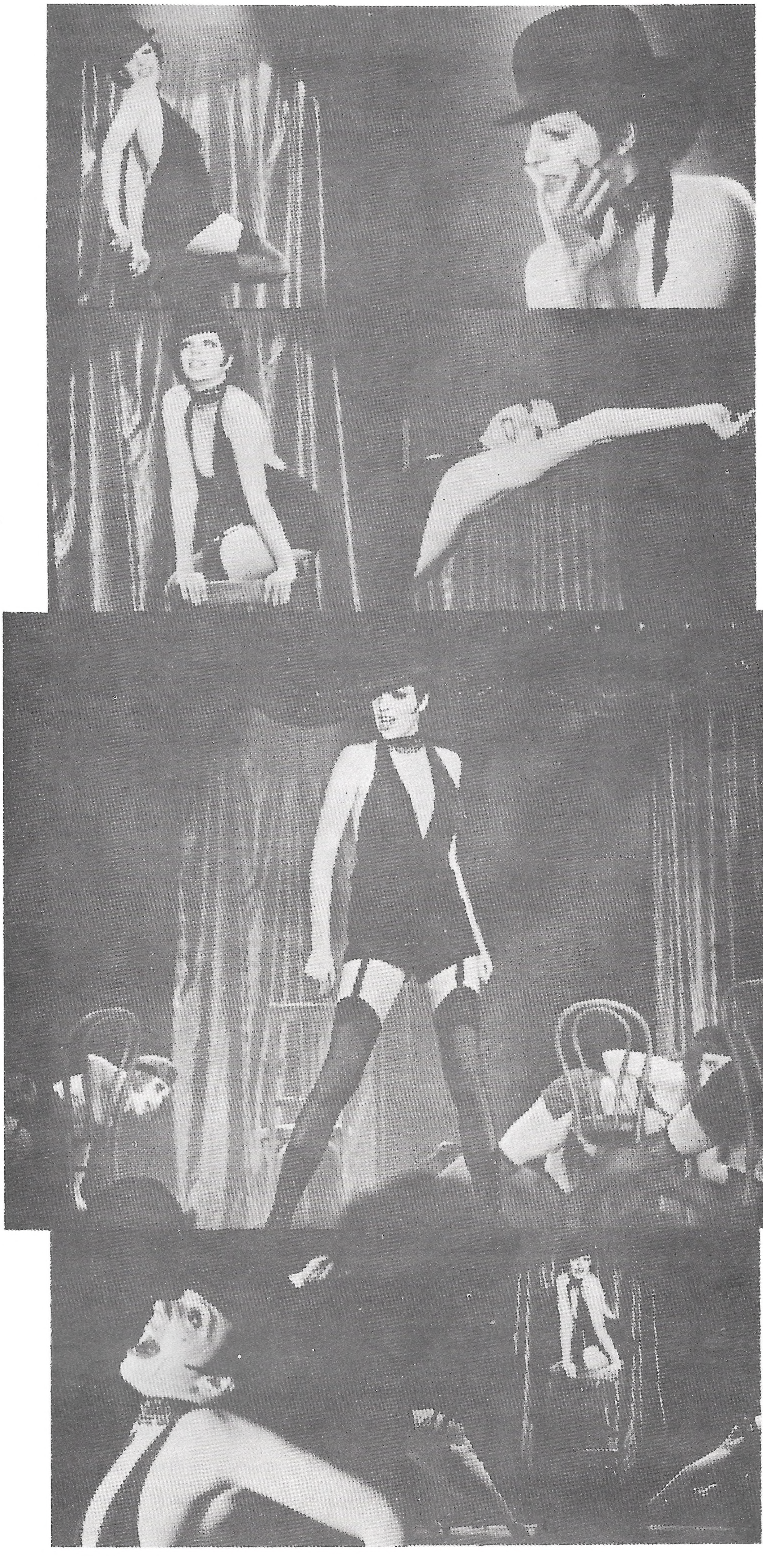
Sally learns that she has a chance to become a baroness. However, Brian is also Maximilian's "lover." Brian, who loves Sally, gets into a fight with a young Nazi in desperation and suffers a terrible defeat. Sally comforts Brian. Maximilian sends a telegram saying that he is settling permanently in Argentina. The two laugh quietly.

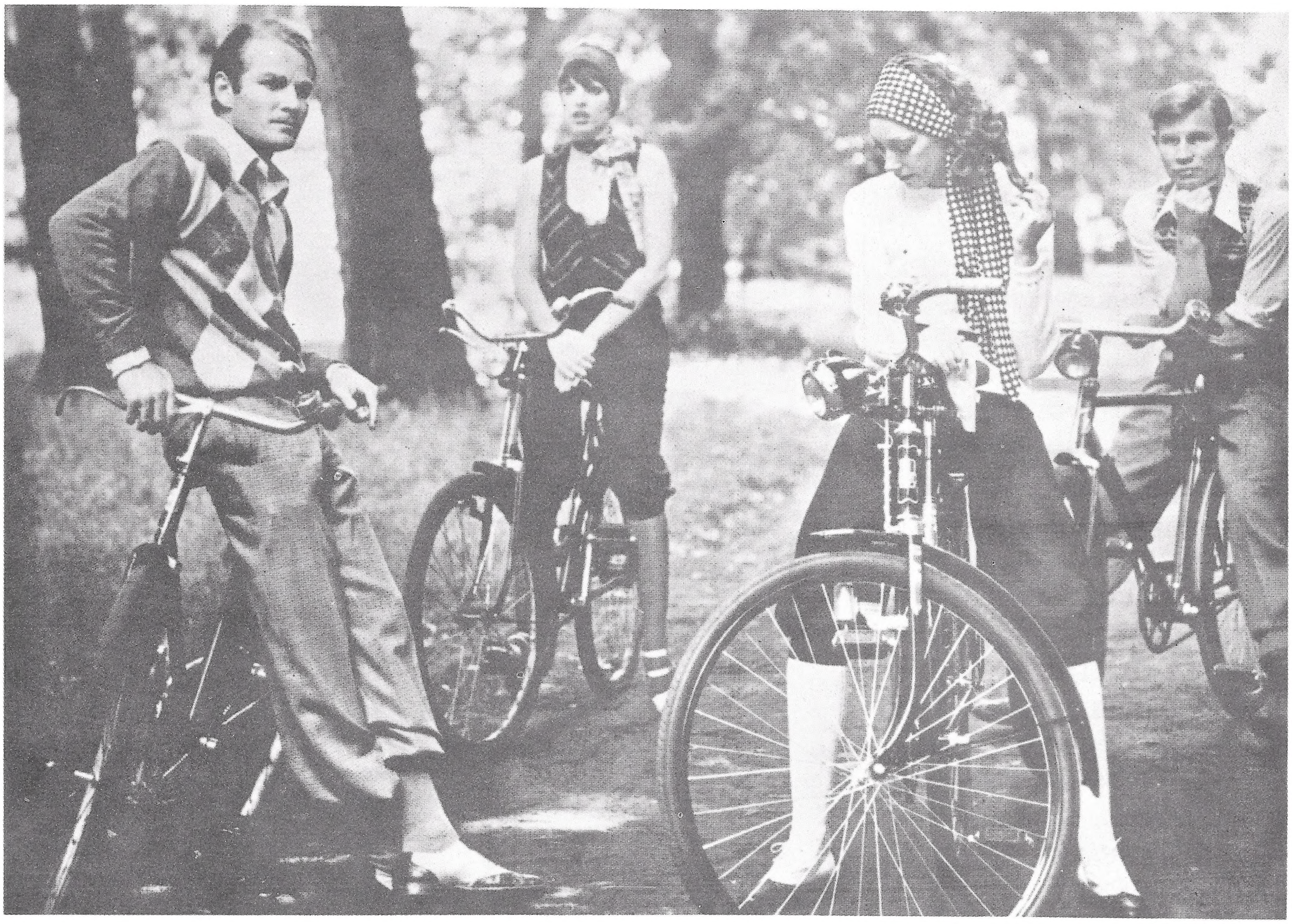
In the cabaret, the chorus girls' song "Tomorrow Belongs to Me" gradually took on a military flair.

Natalia and Fritz discovered that they were both Jewish and married. At the cabaret, the MC was singing "If You Could See Her" with a girl.

Sally was pregnant, and her relationship with Brian was going well. However, Sally was anxious about the future. One day, at the cabaret, Brian received a phone call from a middle-aged man inviting him out. Sally saw this. When she returned the next morning, she was not wearing her fur coat. Sally had used the money from selling it to have an abortion. Brian became angry and told her that child-rearing was not for her. Brian realized how hurt Sally was, and decided to leave Berlin. Their parting was as refreshing as the wind. As he watched Sally's back disappear into the crowd, Brian realized that he truly loved her.

Heartbroken, Sally sings again tonight. It's "Caba-ret." That was Sally's true feelings. As Brian boarded the train, the MC at the cabaret club was singing "Willkommen" with great enthusiasm.





Director

ボブ・フォッシー
BOB FOSSE

Born in Chicago, Illinois to a family of entertainers, he began dancing at age 9 and performed on stage at age 13.

During World War II, he joined a naval theater company and performed in entertainment shows. In 1953, he came to Hollywood, signed a contract with MGM, and appeared in musical films as a dancer. He then moved to New York's Broadway, and in 1955 won a Tony Award as choreographer for the classic "The Pajama Game." He also choreographed "Damn Yankees," "New Girl in Town," "Redhead," "Sweet Charity," and "How to Succeed in Business Without Trying," and he even tried his hand at directing "Redhead" and "Sweet Charity."

In 1960, he married the famous actress Gwen Verdon, who has appeared in his films since "Damn Yankees" in 1960.

He recalls:

"I came to Hollywood to become a dance master like Fred Astaire or Gene Kelly. But I realized I had reached the limits of my talent, so I decided to work (as a choreographer) in New York."

He realized then that musicals would really shine on the stage, and he has made great contributions to musical direction and choreography.

"I believe the possibilities of film are limitless. If there are any limits, they lie in the director's mind. In the future, I would like to

continue making films with movement, incorporating dance, music, and pantomime. Dialogue should be kept to a minimum, and in fact, it can be eliminated entirely. Dance should express the environment, atmosphere, specific locations, and the personalities of the characters, and it can also express feelings and emotions, adding entertainment and beauty to the work. Dance must be beautiful to look at and move the viewer."

On a movie set, he's constantly on the move and never without a cigarette in his mouth.

Born in New York, his father, Herman Feuer, was a theater general manager. He graduated, from the prestigious Juilliard School in New York and joined Republic Film Company as its music director.

During World War II, he was drafted into the Army and became a captain. After his discharge, he returned to Republic, but eventually left the company and entered Broadway, where he teamed up with producer Ernest Martin to produce a series of musicals, including "Guys and Girls," "Can-Can," "How to Succeed in Business Without Trying," and "Silk Stockings," all of which were huge hits.

Of the above, "Guys and Girls" won the New York Drama Critics Circle Award in 1951, and "How to Succeed in Business Without Really Trying" won the same award again in 1962.

In 1971, he began producing films, and his debut project was a film adaptation of his hit musical, "Cabaret".

Producer
サイ・フューアー
CY FEUER

The goodness, fun and enjoyment of

To get straight to the point, the film adaptation of the Broadway musical "Cabaret" was far more entertaining than I expected, and I think it is a masterpiece not seen in recent times, both in terms of its feel as a stage musical and the entertaining content.

The musical films that have been praised so far, such as "West Side Story," "My Fair Lady," and "The Sound of Music," have certainly managed to transfer the excitement of the original stage plays to the big screen, but when it comes to the singing scenes, I feel that they followed the stage direction exactly and didn't quite escape the theatrical feel in some parts. Also, when I think of stars who can't sing, like Natalie Wood in "West Side Story" and Audrey Hepburn in "My Fair Lady," just mimicking the voices of professional singers, I'm not impressed either.

In short, Hollywood musicals up until now have tended to be too artificial and pretty, and many have ended up being "pencil wagon"-style adaptations that have worsened the quality of the stage production rather than faithfully conveying the merits of the stage. That's why I liked "Cabaret" because it is the first to break with the conventional wisdom that when adapting a musical, which originally came from the stage, into a film, it is inevitable that it will be theatrical.

"Cabaret" is a film adaptation of the American play "Cabaret," which was itself a stage musical based on "Sally Bowles," a story from "Berlin Stories," a collection of short stories written by British novelist Christopher Isherwood in his youth, based on his experiences in Berlin, Germany, just before the Nazi era. However, the film's director, Bob Fosse, took a broader view of the drama behind this work than the stage itself, and attempted to express it through his own unique cinematic sensibility, which is the first key to the success of the film adaptation.

Bob Fosse was a stage dancer and actor who later gained acclaim as a choreographer on Broadway, choreographing and directing such productions as "The Pajama Game" (1954), "Damn Yankees!" (1955), "The Phone's Ringing" (1956, choreographed in collaboration with Jerome Robbins), "The New Girl in Town" (1957), and "How to Succeed in Business Without Trying" (1961).As a Broadway choreographer, he was said to be as talented as Jerome Robbins of "West Side Story," and he has also been heavily involved in film productions since around 1953, both as a dancer, choreographer, and actor. He was both the choreographer and actor for "Kiss Me, Kate" (1953), which was never released in Japan, and he also choreographed Doris Day's "The Pajama Game" (1957) and "Damn Yankees" (1958).

At one time he dreamed of becoming a dancing Hollywood star like Fred Astaire or Gene Kelly, but he aimed to become a director and released his first film, "Sweet Charity," starring Shirley MacLaine, in 1968. This debut film was also quite good, but to be honest, it felt a little too enthusiastic and stiff.

This latest film, "Cabaret," is Fosse's second, and this time he makes full use of the experience he gained from his first film, making full use of his innate cinematic sensibility, and the entire film displays a good sense that is hard to believe comes from someone with a stage background.

Films are essentially a combination of

"Cabaret"

Film critic **Hisamitsu Noguchi**

several shots (screens) and their rhythmic quality create a visual beauty and dramatic tension that is completely different from that of a stage play, and Fosse has beautifully applied this theory, which is in some ways old and yet is the most important in film, to this film.

The first scene gradually reveals the interior of the Kit Kat Klub cabaret through a patterned glass, and then suddenly the cabaret host, played by Joel Grey, sings "Willkommen" (Welcome Everybody). This is more of a real cabaret song than a musical number, and vividly evokes the cigarette smoke that hangs over the low-ceilinged basement cabaret and the scent of powdered balm from the women dancing on stage. During this song, the hero, Brian (Michael York), who has arrived in Berlin by train from England, is introduced. The song also serves as a welcome song to Brian, who has come to the city with high hopes.

After Brian meets the story's heroine, Sally Bowles (Liza Minnelli), at her boarding house, Sally sings "Mein Herr" on the cabaret stage, and the snappy editing of the scenes also demonstrates Fosse's keen sense.

If I were to continue writing like this, it would get much longer, but what is particularly interesting about this film is how Fosse so skillfully portrays pre-Nazi Germany in a genre painting style.

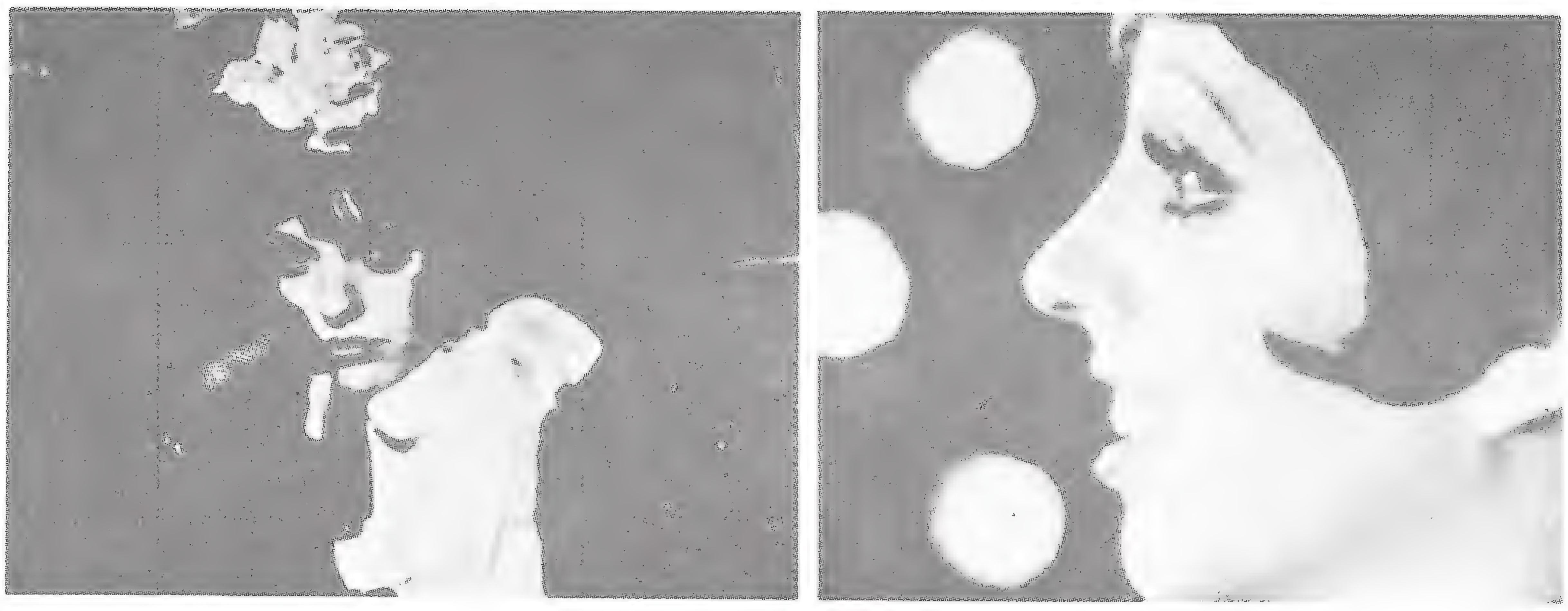
Following the defeat in World War I, economic and political turmoil continued, and amid conflict between left and right, inflation, and social unrest, the film beautifully recreates the abnormal customs depicted by people pursuing a listless, easy-going lifestyle, in a style reminiscent of the paintings of the famous caricaturist Georg Grosz. The film's skill and merit lie in the pointillism of a jazz band of fat women performing on a cabaret stage, feminine makeup, a transvestite host singing while listening to music, and the ladies and gentlemen filling the audience.

I think the beauty of these supporting actors and catered masks would not have been achieved if this film had not been shot in Munich, both in terms of scenery and sets, rather than in Hollywood.

I was told not to write much about Judy Garland's daughter, Liza Minnelli, who was the film's biggest talking point, so I didn't say much about her. However, Liza Minnelli, who plays Sally Bowles, seems born for the role, showing far superior talent in singing, dancing, and acting than her mother. I was amazed to see how young Liza has mastered the vaudeville-style singing style (a style of singing that captivates audiences with its natural voice in an era before microphones) that is no longer sought after by young singers these days. Sally, a dancer struggling in the desperate atmosphere of Berlin in 1931, when the violent political power of the Nazis was steadily closing in on the Jews, gives herself over to a man who approaches her, but she is troubled by the young British writer Brian, who brings back her innocent maiden heart. Liza Minnelli's performance is likely to be a strong contender for next year's Academy Awards.

I would like to emphasize that this is a film that should be enjoyed intuitively, like looking at a painting, rather than following the story.

CABARET



Miss Show Business—LIZA MINNELLI!

“ショウ・ビジネス界の女王” ライザ・ミネリ!

Liza Minnelli, the daughter of the great singer Judy Garland and the famous film director Vincente Minnelli! Liza Minnelli is said to look just like Ariel, the shape-shifting imaginary animal created by Shakespeare! Liza Minnelli sings with her big, Bambi-like eyes rolling! Japanese fans have been eagerly awaiting "Miss Show Business" Liza Minnelli, and she has finally arrived in Japan.

1 Liza Minnelli's Origins

Liza Minnelli was born in 1946 to film director Vincente Minnelli and singer Judy Garland, and lived a turbulent life from a young age.

The Hollywood life of a star is often unimaginable to the average person, and Liza Minnelli, the daughter of a star, was no exception. Parents competed with each other to spend huge amounts of money on their children's birthday parties, inviting dog shows, magicians, and electric artificial waterfalls. For a child, material desires equaled reality, creating a life with few dreams. The guests her parents invited to their parties were all famous stars, and when she visited their workplaces, they were all star-studded... Growing up in such circumstances, no one could blame Liza for being mature from a young age. Having interacted with stars like Fred Astaire, Cyd Charisse, Gene Kelly, Lauren Bacall, Humphrey Bogart, Frank Sinatra, and Marilyn Monroe on an equal footing from the age of eight or nine, Liza took over the family reins from her mother, Judy, who had fallen on hard times. By the age of about ten, Liza was in charge of running the household. She interviewed and hired servants, drove her younger sister and brother (the children of Judith and Sid Luft) to school, and acted as a confidant for her mother. During this time, the Garlando family moved from California to New York, where they were involved in show business. She moved from New York to London and even lived in a cheap hotel in Santa Monica. Although she had performed on Broadway a few times with her mother, it wasn't until 1962 that she really entered the world of show business. Even though she was the daughter of a big star, the New York show business world was completely merciless. With no work to offer and struggling to pay for hotel rooms, Liza was kicked out with her costumes in disrepair, and there were times she found herself on the steps in front of the Plaza Hotel today, and at Central Park tomorrow. It was only when she was selected for the cast of the revival of the off-Broadway musical "Best Foot Forward" that a ray of hope began to shine on Liza, who was at rock bottom. And then...

2 About Her Parents

Judy Garland, known as the "First Lady of Show Business," and Vincente Minnelli married in 1945. This was Judy's second marriage (she had previously married musician David Rose, known for the hit "Stripper," in 1941). Born in 1922 to a family of entertainers, Judy was active in the entertainment industry from a young age, along with her sisters. Later, at the urging of songwriter Lew Brown, she moved to Hollywood, where she signed a contract with MGM Pictures and made her silver screen debut in 1936 in "Always on a Sunday," starring Deanna Durbin. Judy dreamed of becoming a musical star, and while appearing in films she was mentored by singer Sophie Tucker, winning an Academy Award in 1939 for her role in "The Wizard of Oz." It is well known that the song "Over the Rainbow," which was used in this film and became a huge hit, was Judy's theme song. She continued working even after marrying Vincente Minnelli, and in 1948 she co-starred with Fred Astaire in "Easter Parade."

Meanwhile, her elegant and cultured father, Vincente Minnelli, was making sophisticated musical films like "Ziegfeld Follies" and "Meet Me in St. Louis." It was during this time that Liza Minnelli romped about as a studio star and learned dance moves from Fred Astaire and Gene Kelly.

However, in 1951, their love came to an end as Judy, her naturally temperamental nature, gave way to a nervous breakdown and she was forced to resign from her job. The following year, she remarried her manager, Sid Luft, and in 1954, thanks to Luft's efforts, she made a major comeback, starring in the film "A Star Is Born". She then devoted herself to live concerts, giving some of the most memorable performances in music history. However, in 1969, at the age of 46, she died from an overdose of sleeping pills. Ironically, Judy's death freed Liza.

3 Liza's Career

The Liza Minnelli of today was born when she was cast in a revival of the off-Broadway musical "Best Foot Forward," earning just $34 a week—probably when she was 17 or 18 years old. Described as looking like a "witch of the deep woods," Liza became a Broadway chorus girl and waited for her big break. That break soon arrived—through a friend's introduction, she met Fred Ebb, who wrote the lyrics for the musical "Flora, the Red Menace." With a good word from the musical's director, George Abbott, Liza landed the lead role. She endured rigorous rehearsals and won the Tony Award for Best Actress in a Musical in 1965.

After completing her run in "Flora, the Red Menace," Liza partnered with Fred Ebb to begin working in nightclubs. Ebb's show structure inevitably overlapped with Judy's, but despite the curious looks from audiences, Liza boldly challenged Judy's image and successfully established herself as Liza. Today, she has grown into one of the few performers with the talent to fill a room in the increasingly fading world of high-end nightclubs. The Riviera in Las Vegas pays Liza $60,000 a week—the highest fee ever paid by the Riviera! But Liza's work isn't limited to nightclubs. She already made her big screen debut in the film "The Kiss" (1968), and her recent starring role in "Cabaret" has garnered extraordinary attention as a film showcasing Liza's true talent. Other films include "The Good Old Summertime Charlie Bubbles" (directed by Albert Finney) (1969)

4 Liza's "Stage"

In January of this year, Liza held a show at the Eden Roc Hotel in Miami Beach, and we'd like to share some of the highlights from that event (although she's been doing this same set-up for the past two years).

The show begins with an opening... Liza appears on stage in a rust-colored silk tube dress (split up to her thighs on both sides) and, without even introducing herself, begins singing "If you could read my mind..." The song gradually builds to a climax, fading out with "La, la, la." As she begins to ride, she removes the microphone from the stand, bends one leg, and hangs her head back. Watching, the melody seems to spread from her feet to her entire body. This sexy and dramatic performance is captivating, even for those dining in the audience.

Liza dashes to the side of the stage and appears in less than a minute dressed as an Indian girl. At the same time, the four-piece rock dancers, American Sunshine, appear on the stage behind her. The vocals change from blues to rock, and just like her costume change, it's smooth and flawless. As Liza dances around the stage, her skin is covered in sweat, and her long false eyelashes barely stick. "It's so hot out here. It's important to look attractive, but I'm losing my sight..." she says, removing her false eyelashes. It's such a cute gesture that you just want to hug her.

Next, Liza appears in a black bowler hat and black velvet knickers, reminiscent of her mother, Judy, who wore a high hat, black jacket, and tights. She sings the A. Jolson classic "My Mammy," which rivals Judy's rendition of "Swanee." Then, with all her might, Liza powers through to the finale—-a stunning finale that's as intense as it is nostalgic. This is Liza on stage.

5 Liza's Private Time

At first glance, she may look casual, but she has a remarkable sense of fashion, skillfully combining a chic Parisian vibe with the cheerfulness of a Yankee girl. She's a great cook and a huge dog lover.

In 1967 she married Australian-born composer and singer Peter Allen, but they separated in 1971. She then became deeply involved with band guitarist Rex Kramer, and is currently in love with Desi Arnaz Jr., the son of comedian Lucille Ball, who has just come to Japan to film his new movie, "Marco". It is said that it is only a matter of time before the two get married, but it is not easy to predict what Liza's future holds, as she is so passionate about love.

(Data provided by King Records)

✻ Star Memo

マイケル・ヨーク

MICHAEL YORK

A rising star from the UK, he has a wide range of roles to play and a bright future ahead of him.

Born in Fulmer, England in 1942, he developed a passion for acting while attending public school, and at the age of 16 joined Michael Croft's National Youth Theatre, touring the country and across Europe. He later attended Oxford University, where he became a member of the Drama Society and showed exceptional talent for Shakespearean plays. He also trained in contemporary theatre with other theatre companies.

After graduating with a Master of Arts degree and first class honours, he joined the Dundee Repertory Company before auditioning for a place at the National Theatre, where Sir Laurence Olivier was one of the judges.

One person who highly praised this achievement in Shakespearean plays is the Italian genius director Franco Zeffirelli. After casting him in Ribbeton's "The Taming of the Shrew", Zeffirelli consulted with Joseph Losey and recommended him for the role of a young aristocrat in his new production, The Event, which made Michael York an instant star, receiving critical acclaim. He also made a strong mark by playing Tybalt in Zeffirelli's masterpiece "Romeo and Juliet" and the young protagonist in "Tales of Alexandria."

In 1968, he married Patricia McCallum, a talented photographer and former editor-in-chief of Glamour magazine.

Works: "The Red and the Black," "The Taming of the Shrew," "Accident," "Romeo and Juliet," "Tales of Alexandria," "Alfred the Great."

Born in 1933, he is the son of comedian Mickey Kurtz. He began performing on stage at the age of 10, and while still in high school, he was already singing, dancing, impersonating, and miming in nightclubs. After graduating from school, he first worked on radio and then on TV. His film debut was in the musical "About Face" in 1953, and he appeared in "When September Comes" in 1961.

His subsequent TV career was remarkable, with roles in a number of thrillers, westerns and comic musicals.

He also received acting training from Sanford Eyster at New York's Neighborhood Playhouse, and went on to perform on stage, winning the Antoinette Berry Award (Tony Award) for Best Supporting Actor in a Broadway Musical in 1967 for his role in "Cabaret," and being nominated for the Tony Award for Best Actor in a Broadway Musical in 1969 for his role in "George M!", becoming both a household name and a true Broadway musical actor.

He is married to former actress Jo Wilder and has two children. They currently live in an apartment on Central Park West in New York.

JOEL GREY

ジョエル・グレイ

ヘルムート・グリーム

HELMUT GRIEM

He was born in Hamburg, Germany. He initially wanted to be a writer and majored in philosophy and literature at the University of Hamburg, but because his family was poor he took on various part-time jobs. One of these was joining a theater group, which in Japanese terms would be called an "ozashiki theater troupe," where he would be invited to the homes of wealthy people to perform plays. He recalls that he received a key fee of around 20 marks (1,540 yen) for one night's performance.

While touring, he was recognized by the director of the Lebeck Theater and began performing on stage. He eventually joined the National Theater and performed in a variety of plays, from classics like Shakespeare to modern plays. He toured Moscow, Leningrad, Belgrade, Amsterdam, Paris, Venice, Helsinki, and other cities, winning the Best Actor Award at the Belgrade Theater Festival. In 1968, he was awarded the Best Actor Award by the Berlin Academy of Fine Arts. He has also appeared in numerous television productions, and his film career began in 1970, when he appeared in Luchino Visconti's "The Damned."

[Work] McKenzie Escape Plan

Born in Munich, Germany, he began studying acting at the age of 10 and entered the entertainment industry with a TV appearance. He is currently one of the most popular figures on German TV, and his latest work, "Der Kommissar," has become a hit series that has garnered a lot of attention from viewers.

He has a wealth of experience as a stage actor, appearing in Shakespeare's plays as well as modern plays such as "Our Town." He has also appeared in films since he was a child, most recently in "Betting on Glory."

He is single and lives in Munich.

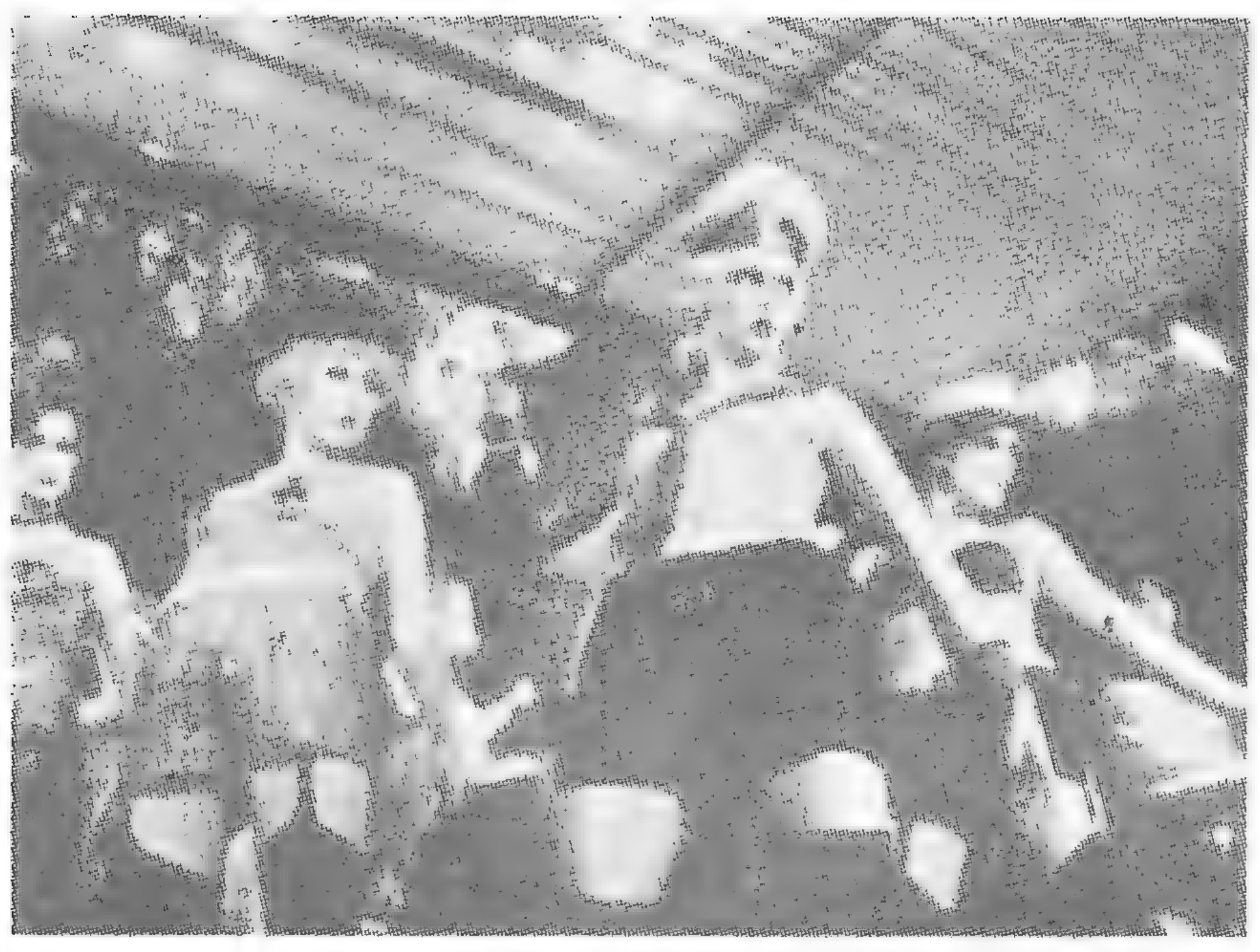
FRITZ WEPPER
フリッツ・ベッパー

マリサ・ベレンソン
MARISA BERENSON

Born in Paris, her late father was an executive at a shipping company. She moved to New York and became a fashion model, and her beautiful looks were featured in American Vogue and German Stern magazine. Her grandmother, Elsa Schiaparelli Berenson, who was a famous figure in the fashion world, groomed her for the role. Eugenia Shepherd, a top American fashion critic, once chose her as the best fashion model of all time.

However, she aspired to be an actress and studied acting at the Win Handman School of Drama and the Actors Studio. This film was her debut.

He is fluent in languages and has mastered French, German, and Italian in addition to English.



Other Performers

★The Kit Kat Klub jazz combo, which debuted in this film, is made up of six women. They are originally from West Germany and Austria, and their names and instruments include Christine Haur on piano, Angelica Bellan on drums, Brigitte Steinbecker on saxophone and clarinet, Marianne Fleming on trumpet, Gertrude Antretter on trombone, and Undine Fröhlich on banjo. Some of these women also appeared in the Vienna production of "Cabaret" in the winter of 1970.

★The famous Ricky Renée exploring the female form also adds a significant amount of excitement to this film. Born in the United States, Renée is a member of the Jewel Box Revue, which has already toured 38 of the 50 states. Her international tours have taken her to major cities in Canada, South America, France, Germany, Sweden, Denmark, Italy, Austria, and more. She recently traveled to the UK, where she appeared in London's theaters and nightclubs to rave reviews.

★In addition to the above, the cast also includes magician Alois Edenhofer, acrobat Annemali Urban, female wrestlers Jutta Waldbrunner and Lise Lotte Ringl, and ventriloquist Gerhard Merz. This was the work of German casting director Renate Nückl, who said that finding the female wrestlers was the most difficult part.

Production Stories

★The film was shot in various locations in Germany. In Munich, the picturesque English Garden and the buildings and cityscape of Munich were captured on camera.

One of the most important sequences in the film was shot at a train station in the city of Løbeck, near the Danish border. The station escaped bombing during World War II, and its glass dome remains intact. However, the lighting is now modern, and the gaudy station is filled with notice boards and shops with posters, so these were temporarily removed to recreate its original appearance. Two steam locomotives from that time were also used.

Filming also took place in the northern German county of Schlesvig-Holstein and the lake region of Jutten, capturing the interior of the famous castle of the Duke of Oldenburg as well as its beautiful outdoor scenery. The castle is still inhabitable, but is now preserved as a private museum. It is a historic castle, and was once home to Empress Catherine of Russia.

This was the first time that the castle had been allowed to be used for filming, and the castle's precious furnishings were used as props. The banquet scene was also filmed in the castle's grand salon, and its magnificent fireplace and glittering chandelier are said to be a sight to behold.

As filming neared its end, the camera focused primarily on towns and famous places featured in Christopher Isherwood's short stories. The most famous of these is Carrottenberg Palace, built in 1695. The palace's extensive gardens contain the tombs of Queen Louise and Emperor Friedrich William III. The gardens are filled with beautiful paths, flower gardens, and fountains.

Behind Karloff's Baroque lies Berlin's vast Tiergarten, a large flower garden with wide promenades. The scene of the ideological demonstration held in Berlin in 1930, which appears in the film, was filmed here.

The synagogue where Marisa Berenson will marry Fritz Bepper is also located in

West Berlin.

In addition to the above, the camera also captured a narrow alleyway near Sabineplatz in the upscale residential area of Dahlem in Berlin. The view from outside the Kit Kat Klub is part of Sabineplatz.

★Costume designer Charlotte Fleming is one of Germany's leading contemporary designers, and was responsible for Liza Minnelli's costumes. She has worked as a costume designer for stage, film, and TV in Berlin, Vienna, Munich, and other European countries.

★While filming this movie, director Bob Fosse said the following about film direction to a German reporter:

"I think the possibilities of film are limitless. The only limitations lie in the director's mind. Looking back at my career, I feel that I was something of a frustrated painter, and that the camera was the first to give me the chance to "paint" a little.

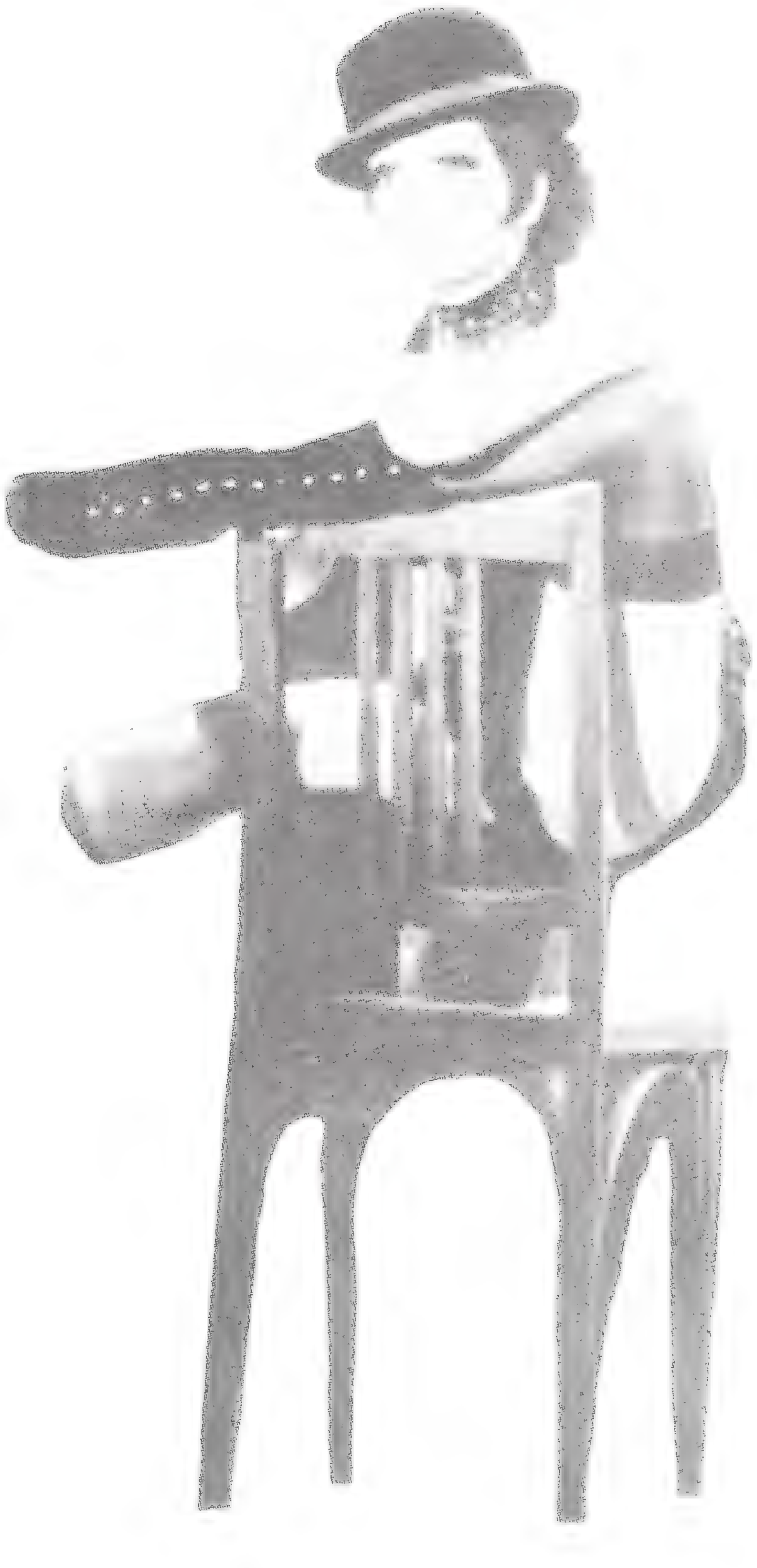
When I first came to Hollywood, I had high hopes of becoming a great dancer like Fred Astaire or Gene Kelly, but I soon realized there were limitations to the work I could do, so I decided to go to New York.

Fosse realized that the trend in musicals was shifting from film to stage. After moving to New York, he made a great contribution to the stage as a choreographer and director. He preached that the possibilities of film are limitless, and he also said the following:

"Dance should express an environment, an atmosphere, or the character of a particular place or person. It can also express a particular emotion or the feeling of a moment. And it should be entertaining and beautifully done.

It must be beautiful to look at and move the audience.

In the future, I would like to continue making films with movement, incorporating dance, music and pantomime. I intend to eliminate dialogue or keep it to a minimum. Either way, I have to make films that are entertaining."



SYNOPSIS

The setting is Berlin in the early 1930's.

As the film begins, the Master of Ceremonies (JOEL GREY), wearing white make-up with rouged lips and patent leather hair is singing and dancing "Willkommen," welcoming patrons to the cabaret called the Kit Kat Klub. He urges the customers to leave their problems outside — once in the cabaret all troubles are gone.

At the same time, British language student Brian Roberts (MICHAEL YORK) arrives in Berlin, and rents a room at the Schneider rooming house. His next door neighbor is Sally Bowles (LIZA MINNELLI), a completely impractical romanticist, who sings at the Kit Kat Klub as a stepping stone to movie stardom for which she yearns. Brian visits her at the club and watches her sing "Mein Herr". They spend much time together, and become romantically involved with each other. Brian becomes aware of the Nazi swastika and graffiti on the Berlin streets, but looks away from the danger signals to enjoy his leisure time with Sally. They are unaware that Nazi hoodlums are beating the host of the Kit Kat Klub for ejecting them from the club. This brutality is contrasted with the gay musical number "Slapdance," performed by the Master of Ceremonies and cabaret dancers.

Brian earns a living in Berlin by giving English lessons. His two pupils are Fritz Wendel (FRITZ WEPPER), a friend of Sally's, and Natalia Landauer (MARISA BERENSON), a strikingly beautiful, young lady whose father owns the big department store in the city.

Sally is extremely pleased about her relationship with Brian, and in the cabaret sings "Maybe This Time" to him. Natalia confides to Sally that Fritz has

declared his love for her, and that she reciprocates his love. However, with the Nazis becoming more dominant, she refuses to marry him because she is Jewish and he is not. They remain apart and miserable until Brian prods Fritz into making a dramatic revelation to Natalia.

Sally's romantic life has a new entanglement after meeting wealthy and handsome Baron Maximilian von Heune (HELMUT GRIEM). Sally knows "Money" when she sees him and the cabaret Master of Ceremonies sings that song with her. Max lavishes gifts on both Sally and Brian as we see the Master of Ceremonies singing "Two Ladies."

Brian and Sally weekend at Max's country castle. They stop at a country beer garden where a young German begins the song "Tomorrow Belongs to Me." As the music becomes stronger and more militant, almost everyone joins in the singing.

Back at the rooming house Sally admits her relationship with Max. Brian, in a rage, storms out, picks a fight with two Nazis and returns to his room badly beaten. Sally reveals to Brian that she is going to have a baby, but she's not sure who is the father of the child. Brian assures her he wants the baby, but Sally ultimately has an abortion.

At the Kit Kat Klub, the Master of Cermonies sings a satirical song, "If You Could See Her", with an unusual female companion.

Brian decides it's time for him to leave Berlin. He and Sally embrace for the last time. In the club she sings "Cabaret," and the lyric typifies the philosophy of the times.

Life is a cabaret, old chum, Come to the Cabaret..."

CABARET

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LIZA MINNELLI
in
CABARET
and
BOB FOSSE
MICHAEL YORK

STAFF

Produced by	CY FEUER
Directed by	BOB FOSSE
Screenplay by	JAY ALLEN
Based on the Musical Play "CABARET"	
Book by	JOE MASTEROFF
Music by	JOHN KANDER
Lyrics by	FRED EBB
Based on the Play by	JOHN VAN DRUTEN
and Stories by	CHRISTOPHER ISHERWOOD
Dances and Musical Numbers staged by	BOB FOSSE
Musical Direction and Orchestrations by	RALPH BURNS
Additional Songs:	
Music by	JOHN KANDER
Lyrics by	FRED EBB
Photographed by	GEOFFREY UNSWORTH
Edited by	DAVID BRETHERTON

CAST

Sally Bowles	LIZA MINNELLI
Brian Roberts	MICHAEL YORK
Maximilian von Heune	HELMUT GRIEM
Master of Ceremonies	JOEL GREY
Fritz Wendel	FRITZ WEPPER
Natalia Landauer	MARISA BERENSON
Fraulein Scheider	ELISABETH NEUMANN-VIERTEL
Fraulein Kost	HELEN VITA
Fraulein Mayr	SIGRID VON RICHTHOFEN

CABARET

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